



Drawing as a tool for Learning

Alex McIntyre

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Who I am and how I work

Artist (Digswell Arts, Exhibitions)

Participatory practitioner (Funky pie, Encounter)

Project Manager – HertsCreation C.I.C

(YCA, insets, creative learning programmes)

H&S : Breaks, toilets

Aim to:

- Increase our understanding of drawing as a process of seeing, and communicating
- Explore experiences of independent creation
- Investigate understandings of co-authorship
- Think about the use and value / potential of drawing in driving school achievement as outlined in SIP / SDP

At the end of this session you will:

- Feel confident, and excited about using drawing as a tool for learning
- Have discovered ways colleagues are working with drawing in their settings
- Have identified next steps and new activities to test in school
- Have a list of further resources to help

Ways of working

- Be Kind
- Suspend Judgement
(be aware of your critical voice, value judgments)
- Listen- for emotions, for facts, for intuition
- Cherish mistakes/“failure” as opportunities

Process:

- Stimulus: - demonstration, artist, question
- Making / doing (play, experimentation, curiosity, openness, permission)
- Reflection and discussion: What did you notice and how will you apply / use this in your setting?

Firekindler



(1 word, experience pairs, feedback).

Drawing is...

Leonardo Da Vinci

1452 - 1519



Rembrandt Harmenszoon van Rijn 1606 - 1669



Frank Auerbach 1931 - present



Alberto Giacometti

1901 - 1966



Rebecca Horn

1944 - present



What is drawing?

- Difficult to define
- The term has been applied to works that vary greatly in technique
- Marks on a 2dimensional surface produced using an implement such as a pencil or pen
- The activity of making drawings – the process of recording what and how we see

Drawing as a process of seeing

- Make a drawing that reflects your word
- 5,4,3,2,1 min observational drawings
- 1 word to describe how you are feeling now

Reflection and feedback

- What do you notice / was anything surprising?
- How do you currently use observational drawing in your settings
- How could you adapt and apply this exercise this in school to help achieve key learning objectives?

(groups of 5 or 6, 5-10 mins)

Improvised Drawing: Drawing as Communicating

- Make a series of dots on a shared page
- Take it in turns to connect dots
- Only communicate using the marks on the page (no speaking – resist writing words)
- Try to communicate an idea or feeling through the quality of your marks / line
- As in Improv – say yes to whatever you are handed

Reflection:

- What did you notice?
- What was exciting? What was difficult?
- What communication skills do young people have? What are they good at / what do they find more challenging?
- How could you adapt and apply this exercise this in school to help achieve key learning objectives?

Co-Authorship

- 7 stations, 4-5 people per station
- Rotation to music
- You can add to but you must not obliterate someone else's work

Reflection:

What did you notice?

What was exciting?

What was difficult?

How could you adapt and apply this exercise?

Co-Authorship 2

- Groups of 3
- Discuss and review work
- Identify source inspiration
- Produce co-authored drawing or co-authored sculpture maquette

Reflection:

What did you notice?

What was exciting / difficult?

How can you adapt and apply this exercise?

Reflection

- Write down any ideas, resources, artists
- What will you do next?
- What other information or resources would help you?

What will you do next?

Last words.

12.30 end.

Further resources

- <https://www.anewdirection.org.uk/resources/teachers-toolkit>
- <http://www.artsmark.org.uk/>
- [Arts Council Quality Principles](#)
- www.nfer.ac.uk/culturaleducationresources/search.aspx
- www.thebigdraw.org
- www.royaldrawingschool.org
- www.tate.org.uk
- www.NationalGallery.org.uk
- Peer and First Site

Quality Principles

- Striving for excellence
- Being authentic
- Being exciting, inspiring and engaging
- Ensuring a positive, child-centred experience
- Actively involving children and young people
- Providing a sense of personal progression
- Developing a sense of ownership and belonging

Co-Authorship

- Studios and ateliers of Grand Masters
- Dada artists 1910s and 20s, Russian Suprematists, Constructivists during 20's, Surrealists from 1920s onwards. Exquisite Corpse.- was a surrealist drawing game.
- Co-authored works exist by Jean Arp, George Grosz, Raul Hausmann, Kazimir Malevich, Georgii and Vladimir Stenberg, Joan Miro, Yves Tanguy, Salvador Dali, Roberto Matta and Asger Jorn, Pierre Alechinsky and Karel Appel.

Contemporary Artists:

- Edward Kienholz and Nancy Reddin, Claes Oldenburg and Coosje Van Bruggen, Christo and Jeanne-Claude Javacheff.
- Bernd and Hilla Becher
- Mike and Doug Starn
- Jake and Dinos Chapman
- Gilbert and George
- Tim Noble and Sue Webster
- Peter Fischli and David Weiss
- Jane and Louise Wilson